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## Jordan Tourism Development Project

# ENHANCING THE VISITOR EXPERIENCES AT THE NATIONAL MUSEUM OF JORDAN

**Final**  
**JULY 2013**

Developed by  
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# JORDAN TOURISM DEVELOPMENT PROJECT

**52610 (Enhancing the visitor experiences at the national museum of Jordan)**

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The author's views expressed in this publication do not necessarily reflect the views of the United States Agency for International Development or the United States Government.

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## Executive Summary

### World Class Collection

The National Museum of Jordan presents the chronicle of Jordan's extraordinary history and culture and with collections and subjects spanning the earliest Paleolithic to Contemporary Jordan. Its world-class collection has the capability of telling a variety of stories, all relevant to the history of Jordan.

The Museum's purpose built new facilities are housed in a stunning new complex. There is great flexibility in the galleries' display options and excellent operational potential.

Best practices dictate that it is the museum's *obligation* to develop methods of making the objects and stories relevant to the visitor. This is particularly true in a national museum that houses the cultural patrimony of a nation. This study for enhancements is initiated with an understanding that the Museum should present an outstanding, 'state of the art' product that appeals to a varied public and be widely acknowledged as a key destination for Jordanians and international visitors.

This report assesses the current state of readiness for the public opening the National Museum of Jordan and proposes strategies in the context of international 'best practices' for museum experiences. Strategies for enhancements and improvements to the visitor experience are based on the existing conditions, and the yet to be fulfilled opportunities.

The current installations of objects, graphics, and environments were accepted as starting points with the intention to take what already exists and identify strategies to build upon the existing and significant foundation. This project is thus initiated in conjunction with the Museum staff. It represents a coordinated effort to move the conversation to the next step in the Museum enhancement and fitout through the process of site assessments and specific solutions.

### The Visitor Experience

From arrival to departure, the visitor experience should be conceived holistically. Visitors entering the Museum, and each of its galleries, are seeking ways to rapidly make sense of their visit. The Museum's galleries currently present few opportunities for the visitor to orient themselves to in the spaces. The report's assessment of existing conditions focuses on the desired outcome and the weaknesses that form a part of the strategy for enhancement.

As the visitor moves through the galleries, key information should be presented, offering freedom to make choices based on visual cues, and the opportunity to move deeper into a subject by viewing surrounding cases and graphics. The extraordinary quality of the permanent collection is currently compromised by the lack of a spatial and information hierarchy. This hierarchy is defined in each aspect of presentation, from object placement to explanatory texts and their graphic consistency.

The Museum is currently primarily about 'things', not about 'people'. Throughout the Museum, every opportunity should be taken to reveal individuals and therefore bring the human part of the history and heritage to life.

Our knowledge of science and history is often based on deduction and inference. Sometimes there are differing perspectives amongst the scientists, and they may also follow different paths of inquiry. It is useful for the Museum to present these varying perspectives so visitors understand the basic nature of science and where opinions vary.

Interactive experiences currently occur in isolated pockets, and are not integrated into the visitor's experience at the point they would offer the richest experience.

## Solutions Framework

In developing the enhancement responses to the Museum's challenges and opportunities, three important prerequisites are defined:

- The solutions need to be developed as coordinated efforts
- The solutions should be diligently defined and organized to target specific outcomes
- The strategic effort for comprehensive improvements should be implemented in clear stages.

Overall, a rhythm for the sequence of visitor experiences needs to be established and this is firstly informed by identifying key ideas and objects in each area that will be used to draw visitors 'in'. As a part of the study, Exhibit Matrices were created as a first stage of this identification process. The Matrices define new exhibit scripts that are used to as the basis for the development of key messages, displays and stories.

The following 'Framework Recommendations' give structure to the strategies and solutions proposed for the Galleries as well as the Museum as a whole:

- Recommendation: Design new exhibition graphics, including new graphic templates for headlines, sub-headlines, text panels, and object labels
- Recommendation: Every opportunity should be taken to tell human stories as a part of the interpretation of exhibitions
- Recommendation: Embed interactive experiences in the individually relevant galleries
- Recommendation: Design a museum identity to consistently express the brand in all products and communications
- Recommendation: Incrementally develop new tour formats, following the improvements to the ground floor exhibits.

## Enhancement Strategies

Strategies are proposed to address the opportunities and current weaknesses at the Museum, aligned to the framework recommendations. Each strategic category includes Quick Interventions and Designed Solutions defined as follows:

- Quick Interventions are actions that can be taken by the Museum staff immediately using currently available resources. These are intended to be low cost / high impact actions. For example, reworking the graphics is the most readily accessible first step and lowest cost intervention.
- Designed Solutions are actions that require a more involved development process and require the work of exhibit designers, graphic designers, and fabricators.

**All of the solutions are based on the content developed in the Exhibit Matrices, which were developed with the Museum staff in the assessment workshop sessions.**

Specific enhancement recommendations are made for each Museum Gallery on the ground floor. In every case, it is recommended that graphic titles and interpretation be correlated with highlighted objects and presented in a way that gives visitors a focal point as they enter a gallery. Objects that uniquely present the main idea of each section should be brought forward and presented to the visitors as they enter a Gallery space. These objects serve as a pivot point for the rest of the content in that gallery. After understanding key information, the visitor is free to move deeper into the subject by exploring the surrounding vitrines and displays.

### Phased Implementation

The requisites for the implementation of the Museum enhancements include the formation of a professional project team and the acceptance of a schedule for the quick interventions and designed solutions. These are summarized in the report with an indicative budget.



# 1. Introduction

## 1.1 Purpose

The world's best national museums serve as places of engagement and provide the stories and the history of the country. Ultimately they should be sources of deep national pride, cultural connection, and optimism for the future.

They are places where each generation can link to the next, pass on a sense of inclusion in the national story, and have pride of their ancestry. They are places where each visitor can find something of themselves, their stories, and touchstones of their past.

Because of the long and rich history of the area, it is particularly important in the National Museum of Jordan that its visitors feel a connection to their deep past and recognize the relevance of understanding who they are as Jordanians and how this came to be. This national reference, to make the Museum accessible and comprehensible to Jordanians, should be a priority for the exhibit presentations.

This report assesses the current state of readiness for the public opening the National Museum of Jordan and proposes strategies in the context of international 'best practices' for museum experiences. Strategies and solutions for improvements to the visitor experience are based on the existing conditions and the yet to be fulfilled opportunities. This study for enhancements is initiated with an understanding that the Museum should present an outstanding, 'state of the art' product that appeals to a varied public and be widely acknowledged as a key destination for Jordanians and international visitors.

This work also begins the process of extracting main messages, themes and interactive approaches and to imagine new visitor interpretation and new pathways through the existing collection. The resulting strategies and solutions for enhancing the existing conditions are proposed to offer compelling and memorable visitor experiences from exhibition to branding design.

## 1.2 Approach

The current installations of objects, graphics, and environments were accepted as starting points with the intention to take what already exists and identify strategies to build upon the existing and significant foundation.

This study has been developed in conjunction with expert, international musicology consultation. In undertaking the strategic review, the following key sessions were held for project information and insight including:

- Individual discussions with Museum staff and Museum Board Members
- Assessment tours of the exhibits and facilities, with curatorial staff and independently (unguided)
- Discussions with USAID Jordan Tourism Development program staff
- Focus group meetings with the curatorial staff
- Focus group meetings with key stakeholders (writers, historians, and cultural heritage experts).

This project initiates a coordinated effort to move the conversation to the next step in the Museum enhancement and fit out process.

The focus group meetings with the Museum staff were specifically held to:

- Collectively examine the storyline of the museum to extract key messages for visitors, identify methods of creating a more engaging visitor flow, identify approaches to graphics, orientation, and content that allow for greater visitor understanding of the museum's collections and the story of Jordan
- Review and discuss examples of exhibition approaches from around the world which rely on increased visitor involvement and engagement, and
- Assess the readiness of the museum staff to make changes in the current exhibits.

In informal staff discussions, it is clear that, in spite of their work over the years to prepare the Museum there is a readiness, even an eagerness, to address these and make adjustments to the exhibits.

## **2. Summary Assessment**

### **2.1 Key Assets**

The National Museum of Jordan presents the chronicle of Jordan's extraordinary history and culture and with collections and subjects spanning the early Paleolithic period to Contemporary Jordan. The new and purpose built museum presents 10,000 square meters of exhibit space on two floors. The ground floor (or lower floor) is fully installed and covers the earliest historical periods through to the Roman Period. The first floor (or upper floor) is only partially installed, and covers the Byzantine to contemporary times.

Overall, the new facilities of the Museum are well designed and very functional. The generous entry plaza area contains ticketing capability and has designated spaces for a shop and restaurant, yet to be fulfilled.

The National Museum of Jordan's key assets are:

- Its world-class collection with an associated capacity to tell a variety of stories, all relevant to the history of Jordan.
- Purpose built new facilities is housed in a stunning new complex. The buildings and grounds are beautifully designed to sit comfortably in the original river valley that now forms a part of downtown Amman. There is great flexibility in the galleries' display options and excellent operational potential.
- Solid 'core exhibits' have been installed, displaying remarkable objects, with several environmental settings and solidly researched labels. The exhibits serve as a solid base for additions and modifications without a need to dramatically alter the space.
- Museum staff are amenable to adjust and supplement the exhibits .After several workshops, there is a common understanding of some of challenges presented by the current exhibits. Further, there is a demonstrated readiness, even an eagerness, to address these issues and to make adjustments accordingly.

## 2.2 Key Opportunities

Through the process of site assessments and discussions, key areas for improvement to the visitor experience were identified.

In this section, a desired visitor experience outcomes are presented an overarching statement, for example **‘the exterior approach should build a sense of arrival’**. This statement is followed by a summation of key, related weaknesses of the present Museum experience. Each of these subjects or desired conditions has corresponding specific, strategic responses for improvement, and these are presented in the report Sections 3 and 4.

The assessment is presented in the same sequence or order as one would visit, from the approach to the main Museum entrance, into the reception area and on into the galleries.

\* The exterior approach to the Museum should build the visitor’s sense of arrival

The visitor’s experience with the National Museum of Jordan begins as son as they enter the site. But as yet, there is little in the exterior experience that signifies an entrance to a major international museum. It is important to give visitors an early sense of arrival, as well an indication of the contents of the museum at this earliest point in their visit.

The entrance pathway from the parking area is clear, however the experience does not help visitors orient themselves to the Museum visit. This area is therefore not fully utilized in preparing the visitor or building a sense of anticipation of the experience ahead. This flatness is compounded by the confusion of the two exterior objects displayed – ‘Dolmen’stone tomb reconstructions and Hejaz 20<sup>th</sup> century train carriage - there is no perceived connection between these. Though these objects, in some ways, span the content of the Museum from the deep past to the recent times, no indications or interpretation of this ‘time arc’ are present.

In summary, the physical distance from parking to the entrance gate is not used to advantage. It is a good opportunity to introduce the nature of the collection, provide a learning experience about time or distance, or give glimpses of Jordanian history or environment. The flagpoles can be used to advantage to display museum related content.



**Entrance walkway to the National Museum of Jordan: hard scaping and selected objects are placed, but the area is not actively using its opportunity to interpret and create the ‘sense of arrival’ to the Museum**

\* The Museum’s reception area should be an orientation ‘hub’ and clearly convey visit options

A key point in the visitor’s route, the reception area requires the visitor to select a desired experience. After passing through Security, one has the option to visit the Museum, to go to the café, to go to the museum shop, to attend a lecture or to proceed to restricted, administrative areas. The reception area should be a land mark in visitor’s minds. Decisions are often made at this point about the length of visit, and this is where groups may divide according to interest and reassemble after taking differing paths.

The current state of the reception area is not as impressive, welcoming or comfortable, as it could be. There need to be clear directional and informational signs, shaded seating areas and a ‘landmark’ feature that could be used as a “meet you back here” reference point. Any future new installations need to be in character with the monumental scale of the context.



**The exterior entrance and reception area for the Museum of Jordan can be more welcoming and informative ,there is a current lack of directional signs, as well as seating and a memorable landmark feature(s)**



**The small planters look temporary and makeshift, and out of character in the context of the robust scale and solid materials of the Museum entrance area**

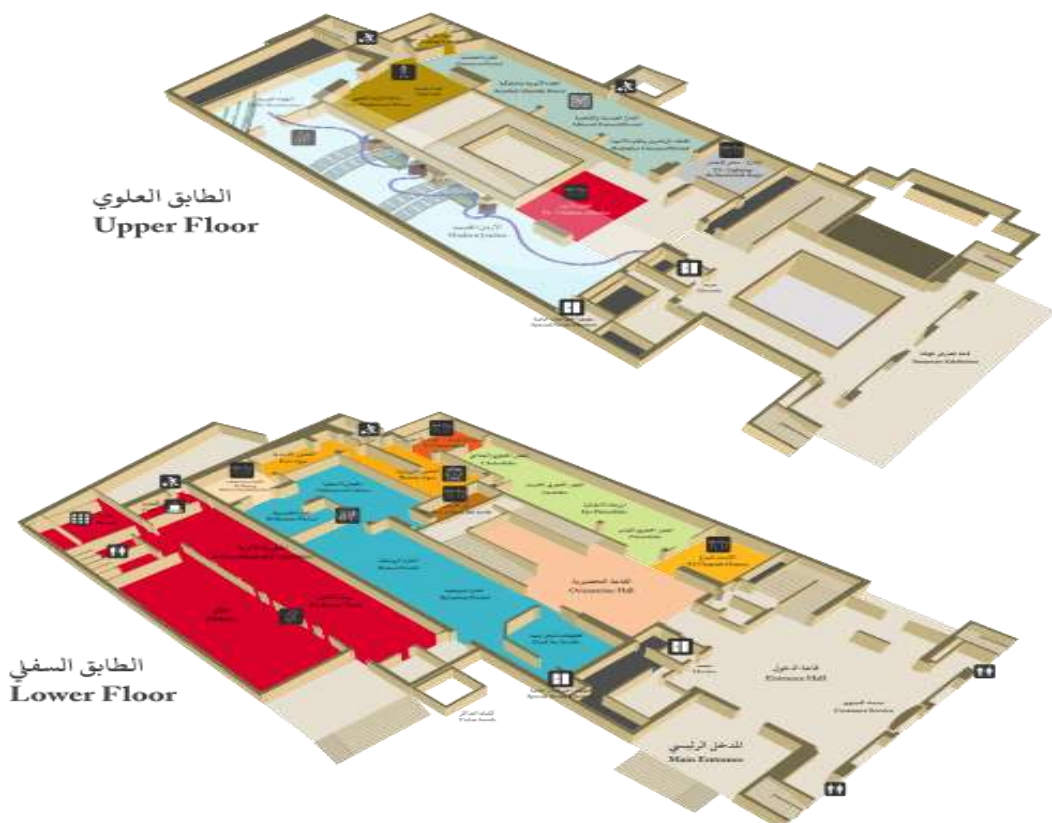
\* The entrance hall should function as a structured introduction to the Museum

Architecturally the interior entrance experience, with its openness and spatial volume, is impressive and instills a confidence in the potential of the experiences to follow. The monumental scale of the architecture demands a suitable, impressive balance in the interior fit out. It is at this point of entry through the Museum doors that the big ideas need to be conveyed. It is also in the entrance hall that the visitor needs critical information to embark on the journey through the Museum. As visitors enter the doors of the building, they want to orient themselves to the restrooms, bag check, main galleries and other services. Unfortunately, the entrance hall does not enable this orientation or a preview of the experience.

Further, the orientation plans selected for display on the Museum walls are graphically confusing, and displays logos that are of a scale which are too small and thus difficult to read for many visitors.



*A view from the main doors showing the monumental scale of the Entrance Hall*



**Museum Floor Plans (not including administrative / operations spaces)**



\* The grand staircase and the inner lobby should support the entire exhibition experience

The inner lobby, or orientation hall, currently displays large, wall mounted flat screens and freestanding mannequins that wear the Jordan's various period and traditional costumes. This does not captivate the visitor at the outset of the exhibition journey.

It is likely that the displayed costumes will move to one of the first floor galleries. A new large-scale experience should take their place. This new exhibition needs to be a carefully designed experience to captivate attention and through its messages, give highlights of the museum collection's offerings. For example, it could take the form of a multi-media presentation as an overview of the history of Jordan, a large-scale interactive map or an artist's installation.

\* There should be clear orientation between the galleries

Visitors entering an exhibition or gallery are seeking ways to rapidly make sense of their visit. The Museum's galleries currently present few opportunities for the visitor to orient themselves to in the spaces. As the visitor moves through one gallery, they should also be seamlessly drawn into the next gallery by orientation points. This continues through the entire gallery experience and offers a rhythm of highly focused points and broader investigations for the visitor to experience.

Patterns of organizing the information (both written and visual) to assist visitors can be achieved through graphic design and collection placement. For example, information (labels) on technologic developments may all be in the same (consistent) format or color throughout the exhibits. Basic organization patterns are not readily apparent in the exhibits.

While the flow is generally chronological, there are jarring breaks in that chronology that seem unrelated to the overall storyline (e.g. the Nomad Room). It is also difficult to identify a clear path to follow in order to progress forward into the next gallery space. By design, the visitor should be drawn into the next gallery by planned orientation points.

These challenges can collectively create a dull visitor experience. Rather than building curiosity and discovery, they can create a negative experience and reinforce a notion that "this Museum is not for me".

\* Each gallery should display key concepts and associated objects to give visitors focal points and a hierarchy of information

As the visitor moves through the gallery, key information should be presented and the visitor is free to make choices based on visual cues, moving deeper into a subject by viewing surrounding cases and graphics. The extraordinary quality of the permanent collection is currently compromised by a lack of this spatial and information hierarchy.

It is currently difficult for visitors to determine which ideas are critical to understanding the Gallery areas. Overhead banners are intended to act as section dividers, but they are lost because of the close color relationship between the typeface/copy on the banner and the background color. Simply put, in the graphic presentation, important information is often lost because it is graphically not distinctive.

Language is the primary interpretation tool used, however, it is typically written at a high level of comprehension. It is one of writing for peers, as opposed to writing for the casual visitor. Content is densely packed with important information buried in text body. Even if the visitor had the patience to read through the volume of text, it is difficult to sort the information to determine which ideas are most important. Messages and themes should be written as full, grammatically correct sentences and avoid the use of jargon (whether discipline-based or museum-based).



**With inconsistent display methods and a lack of hierarchy of artifacts, the galleries can overwhelm the visitor and confuse the messages**



**This entrance to Gallery 1.2 should use the collection and information to define the visitor path**

**\* The graphic design should also serve to structure the experience supporting the hierarchy and simplifying the delivery of clear messages, using a consistent identity**

The graphics are primary to the experience and there should be a consistent look to the galleries. Given the current situation, in each gallery area, the main graphic panels and banners need to be redone to give a clear concept for the area, its content and to organize the visitor's experience.

Often the overlay of graphics and text makes comprehension impossible, with textures under photographs, text blocks and a variety of colors and fonts. The labels and graphics present densely compiled information that makes it difficult for the visitor to sort important information, determine key ideas, and simply read. This becomes more difficult when the text font size is too small and texts are too long. The interpretation



panels are also inconsistently placed, for example, some are high on the wall, some angled, some at eye level, etc.

The timeline graphics, while containing good information, are far too complex, difficult to read, and poorly placed. Each timeline could be broken into individual labels (consistent in design) and located within each section. By and large, the text is clearly written. However, for example, the first timeline contains the phrase, "*Dominance of homo erectus, who made the multi-purpose Acheulian tools.*" It is suggested that this is difficult for visitors to understand and should therefore be rewritten into a full and more easily understood sentence.



**A characteristic principal graphic panel: the variety of overlays, images, text and colors makes comprehension very difficult.**

**\* Interpretive displays should relate objects to people and stories**

In each gallery, the transitions are often abrupt and are based primarily on scientific divisions of epochs. The Museum is currently primarily about ‘things’, not about ‘people’. Humans, both historical and contemporary, are not less evident. Recent studies have shown that museum visitors are very interested in the human stories and that they will connect more fully to the content when the human connection is made.

There are very few stories, metaphors, or examples to help visitors understand the information.

Our knowledge of science and history is often based on deduction and inference. Sometimes there are differing perspectives amongst the scientists, and they may also follow different paths of inquiry. It is useful for the Museum to present these varying perspectives so visitors understand the basic nature of science and where opinions vary.

**\* Artifacts should be used to offer the visitor window into the subject**

The cases are installed without a hierarchy of objects, making it difficult to identify the masterworks in the competing sea of objects. Objects don’t serve as prompts to storytelling, but they should assist in understanding the story. It is not clear in the current displays how the archaeologists and/or scientists have deduced history and story from the artifacts. In cases, the interpretation would benefit from more insight into this research process or the basic assumptions.



**A sample case of artifacts –a focal point should draw the visitor into a story**



**In areas where there are many, related objects available (for example ceramics in the Museum collection), sliding drawers can be used to display a range of items, as shown here using the white drawer cabinets. Interactively, the visitor can select drawers to open and reveal labeled objects (display from the Stedelijk Museum, Amsterdam).**

**\* Interactive experiences should be directly linked to the story in the specific gallery**

Interactive experiences are in isolated pockets, not integrated into the visitor's experience at the point they would offer the richest experience.

It is very useful for visitors to physically connect and touch some historic objects. Currently, many of these interactive experiences are collected in areas that are removed from their story (e.g. under the main stairway). Interactive components are most useful where they directly relate to the experience the visitor is having in a specific gallery. For example, authentic pottery shards are made available as handling objects, however, the experience is currently removed from the location where it would be most potent.

### \* Operational aspects of the Museum can also improve the visitor experience

Currently there is too little seating available for visitors, both in the galleries and in the exterior areas.

It will be important to introduce a robust ticketing system that can effectively allow for multiple functions, e.g.: data sales statistics, remote scanning, etc.

The Museum possesses an expansive and flexible workshop area which is a flexible space that will be very useful for modifications to existing exhibitions, exhibit preparation for new exhibitions and as a staging area for traveling exhibitions.

## 3. Solutions Framework

In developing the responses to the Museum's challenges and opportunities, there are three important prerequisites:

- The solutions need to be developed as coordinated efforts
- The solutions should be diligently defined and organized to target specific outcomes
- The strategic effort for comprehensive improvements should be implemented in clear stages.

Overall, a rhythm for the sequence of visitor experiences needs to be established and enabled by:

- Developing a hierarchy of information in each area
- Enhancing storytelling by revealing human stories, both past and present
- Embedding interactive experiences within the exhibits
- Developing new and diverse tour formats
- Designing and implementing a consistent identity and branding for the Museum.

These points form key recommendations included in this section. Collectively, these recommendations also set priorities for the strategies and the solutions, effectively establishing a framework for the more detailed strategies and solutions proposed in Section 4.

### 3.1 Gallery Identification

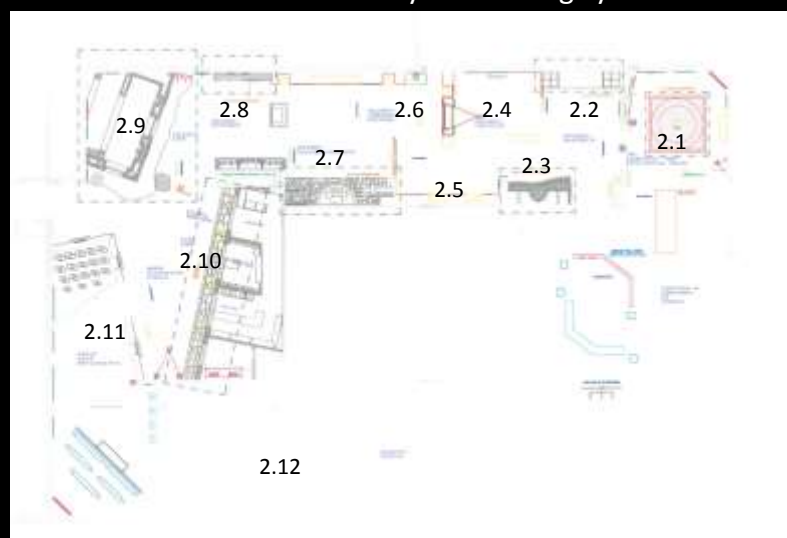
During the development workshops with the Museum staff, a numbering system was designated to simplify the identification of Museum spaces (shown on the following page). This proves more useful and specific than simply using the period designations (e.g. Early, Middle, and Late Bronze Age). It also allows for the coordination of other working documents and specifications (including case designations and script/graphic coordination). Future work should thus use this same numbering system to coordinate design drawings, budgets, and schedules.

**Recommendation:** Continue to consistently use the new numbering system for the standardized identification of Museum spaces.

## Ground Floor Gallery Numbering System



## Second Floor Gallery Numbering System

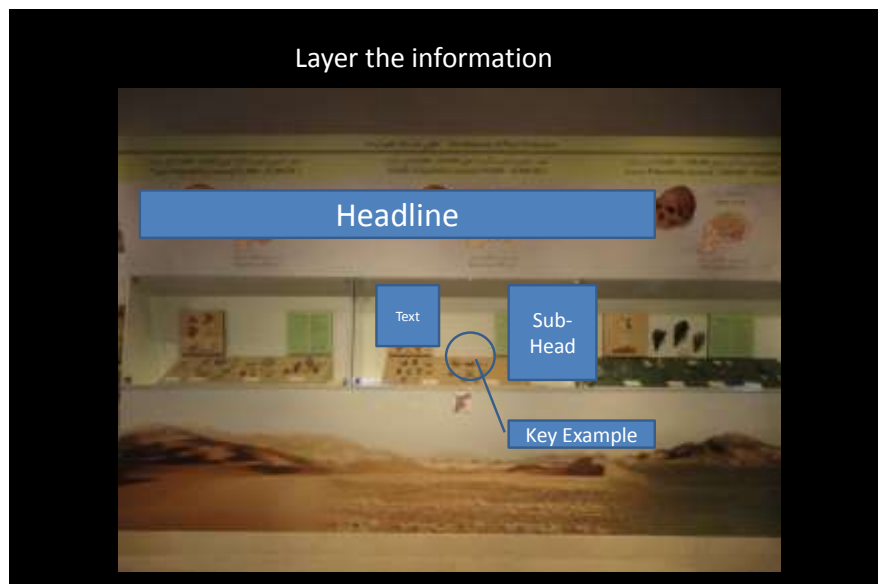
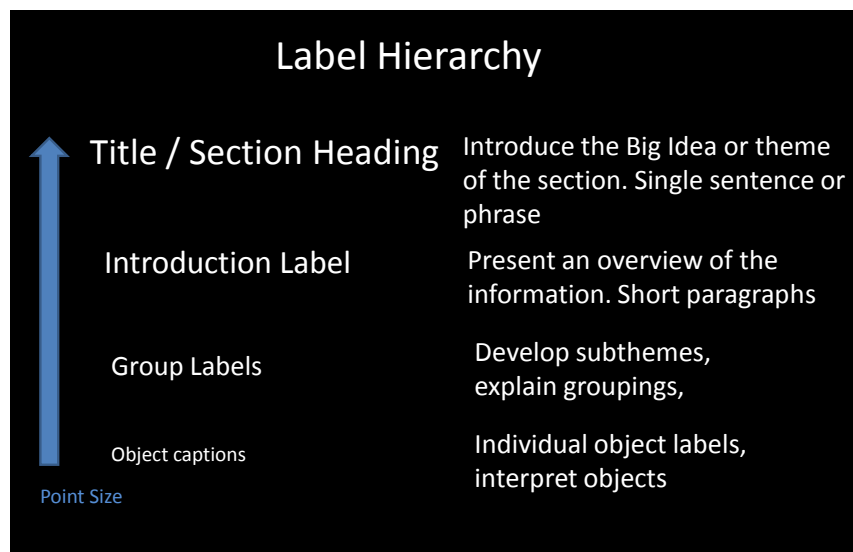


**Museum floor plans showing the numbering system developed during facilitated Staff Workshops**

### 3.2 Information Hierarchy

It is recommended that the Museum develop a hierarchy of information so that each label and text follow a pattern where typeface, language usage, point size are consistently used throughout the Museum. The approach should be to determine the Section headlines (according to the Exhibit Matrices – see Section 4) and to produce these as hanging graphics in each section transition. The Section Headlines should have:

- Large-scale type to be easily read
- High contrast between the copy and background, and
- Be consistent throughout the exhibit.



**Recommendation: Develop new exhibit scripts using the Exhibit Matrices to guide key messages, displays and stories.**



**Recommendation: Design new exhibition graphics, including new graphic templates for headlines, sub-headlines, text panels, and object labels.**



**A large title and graphic identifies the subject of this gallery space, the city of Barcelona, and left and below .**



**The gallery subject, Barcelona, is further detailed in levels of detailed information from which the visitor decides whether to simply enjoy an overview, or read the detailed information (the Architectural Biennale of Venice). Note also that there is considerable 'white space' on the graphic panel that calms the visual impact on the reader.**

### 3.3 Storytelling

Recent studies confirm that visitors to museums are most interested in the human stories behind the objects. It is these stories that prompt the visitor to dig deeper for information and help them to put the objects in context. For example, stories can be about known historical figures, or archaeologists who speak (in the first person) about their work, their discoveries, and their experiences, or curator's opinions about why a particular artifact is important, or many other commentaries.

Throughout the Museum, every opportunity should be taken to reveal individuals and therefore bring the human part of the history and heritage to life. For example, in Gallery 1.3, the case that contains the burial site, Wadi Al-Mataha, should contain two first-person texts: one that cites the reasons the burial seems respectful and one that cites reasons it seems disrespectful. In this way, visitors can connect to the content through personal, individual stories.



**The Meshe Stele exhibit extends a good opportunity to tell the human story**

In another example, The Meshe Stele possesses wonderful potential to build human stories around objects. It carries the story of the creation of the object, the story of the inscription and the King, and, equally important, the story of its acquisition and subsequent fragmentation. All of these stories enhance the meaning of the object and should be brought forward.

There are also potential stories about values: how historical bias comes into play, how history is often written by the victors, parallels with contemporary society, and human qualities of seeking beauty, greed and the role of pride.

**Recommendation:** Every opportunity should be taken to tell human stories as a part of the interpretation of exhibitions.

### 3.4 Interactive Components

The interactive experiences should be distributed in the specific Galleries where they are directly related to their story. This is when these components are most useful.



**Current Interactive Gallery 1.15 with pottery shards that would be better situated in Gallery 1.8**

**Recommendation: Embed interactive experiences in the individually relevant galleries.**



### 3.5 Tour Diversity

It has long been studied and understood that visitors bring differing learning styles and seek ‘points of contact’ with the objects and stories of a museum. Visitors bring also bring different interests and skills to their museum visit. It is important that the museum experience allow for this variety and provides diverse ways for visitors to connect to the story. These ‘points of contact’ can be presented through a variety of vehicles including:

- Guided tours
- Personal stories
- Gallery activities
- Subject focus labels
- Story focused labels, etc.

Often museums rely on guided tours as a primary communication tool. Tour guides may be paid or volunteer. In either case, tour guides should be thoroughly trained in both the content of the exhibit, the learning styles visitors bring to the museum, communication methods, and methods of interaction that do not rely solely on ‘question and answer’. Most museums require extensive training for tour guides with experts who specialize in these methods.

Self-guided tours can be adapted to match visitor's interests. For example, eight to ten self-guided tours could be developed, each with a different subject focus. Each tour would be built off the same exhibitions, but with different stopping points and subject specific information. For example, tours could be built around the subjects of cooking, daily life, architecture, technology advances, apparel, heroes and villains, etc. The tours would be constructed to match available time for various groups: school tours, tourist group tours, etc.

It is also now common practice to develop audio guides for specific exhibitions or collections.

In the context of developing these tools, it would be useful to secure the services of an experienced museum educator to offer specific advice.

**Recommendation: Incrementally develop new tour formats, following the improvements to the ground floor exhibits.**

### 3.6 Branding Design

The brand or identity associated with a cultural institution can directly influence its popularity and thus its marketability and profit. One can consider the leading museums of the world and their use of branding. For example, there is a tremendous attraction created by MoMA – the Museum of Modern Art – in New York City, which has strengthened its international appeal through its image and design products.

The National Museum of Jordan’s Executive Board has recognized the importance of a brand design, and the first stage of its development is the design of the Museum’s logotype. This can be modified in light of a new branding design that should include for all Museum products and promotions.

**Recommendation: Design a museum identity to consistently express the brand in all products and communications.**

## 4. Strategies and Solutions

Strategies are proposed to address the opportunities and current weaknesses at the Museum. Each category includes Quick Interventions and Designed Solutions defined as follows:

Quick Interventions are actions that can be taken by the Museum staff immediately using currently available resources. These are intended to be low cost / high impact actions. For example, reworking the graphics is the most readily accessible first step and lowest cost intervention.

Designed Solutions are actions that require a more involved development process and require the work of exhibit designers, graphic designers, and fabricators.

**All of the solutions are based on the content developed in the Exhibit Matrices, which were developed with the Museum staff in the assessment workshop sessions.**

### 4.1 Orientation

#### 4.1.1 Functional Zones

The visitor flow can be divided into distinct zones of:

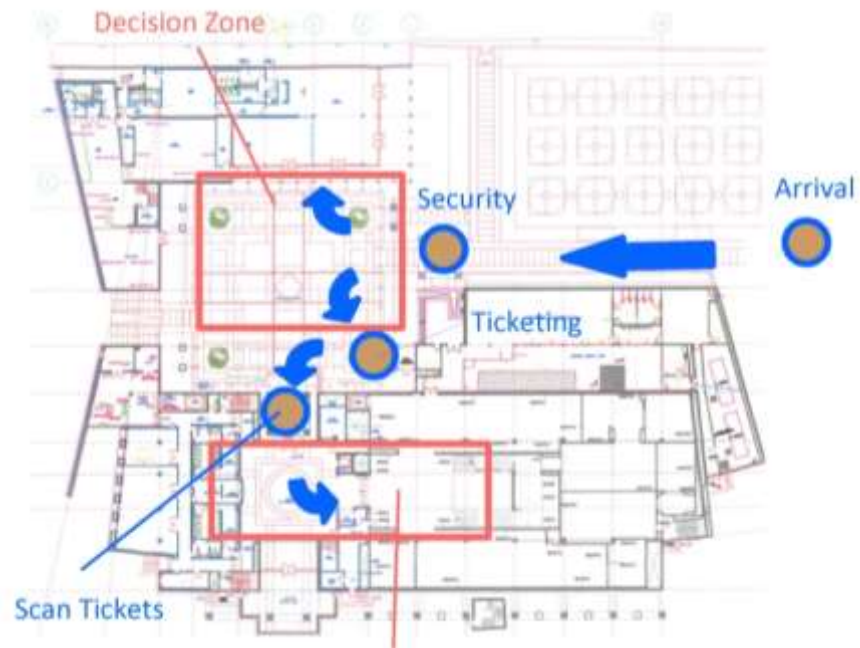
- Arrival
- Transition (includes Security)
- Reception (includes Ticketing)
- Orientation
- Exhibition
- Services.

Zoning the Museum areas helps to define the functions and to identify the potential aids for wayfinding, informing and otherwise servicing visitors.

The 'Visitor Flow' diagram below outlines the concept of the visitor's path into the Museum. The circles indicate key transition points and the decision areas. As visitors move through exhibitions, they are confronted with a myriad of decisions - *Am I in the right place? Which way should I go? Where will I meet my family?* These places can be identified and in each of these areas, graphics and signage should be placed to assist the visitor.

### Visitor Flow

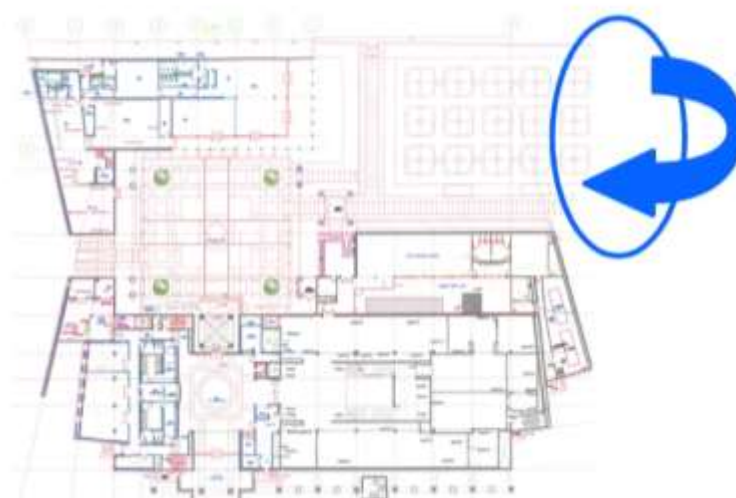
A schematic diagram of the logical rhythm of the visitor's experience on the ground floor level



Orientation Zone

### The Arrival Zone

A schematic diagram of its location at the perimeter of the Museum experience



In the **Arrival Zone**, the visitor confirms that they are in the right place and prepares for the short walk to, and journey through, the museum.

The design of the parking area, the paving and the exterior Museum identification signage are all a part of the invitation to enter. The Museum's consistent identity begins in the Arrival Zone.

### **The Transition Zone**

#### **A schematic diagram of the physical area**



In the **Transition Zone**, the Museum learning experience can already begin.

It is important to give visitors a thematic sense of the Museum and the transition zone is a good location for this. This area can also build a sense of anticipation and entice those who have not yet made a decision to enter the Museum.

#### **Quick Intervention**

- Develop a freestanding graphic that describes the span of time between the structures and the Hejazrail car, highlighting the concept of the time span covered in the museum collection and the links between them through technologic achievement.
- Develop graphic banners and attach them to the seven flagpoles in the Transition Zone. For example, identify seven key objects that are representative or exemplar of the collection through time and design simple graphics of these objects. Examples would be Ayn Ghazal Statues, petroglyph images, oil lamp, pottery, Dead Sea Scrolls, etc.

### **Designed Solution**

- Develop a timeline (in the paving or freestanding) that runs the full length of the walkway and dramatically gives a physical dimension to the time span of 10,000 years ago to the present.

### **The Reception Zone**

**A schematic diagram of the desired rhythm of the central courtyard location**



The **Reception Zone** is a key decision making zone and determines what will be visited first. It needs to be welcoming and comfortable with clear directional and informational signs.

#### **Quick Intervention**

- Increase the amount of seating available since this will be one of the likely points to reassemble groups.

#### **Designed Solution**

- Commission a sculpture by a Jordanian artist for the center of this courtyard. It could be the artist's response to an object in the collection, an abstraction of Jordan, or a personal vision. However, it should have a large scale and landmark quality, in keeping with the monumental scale of the surrounding complex.

#### **The Orientation Zone**

**A schematic diagram of the arrival and orientation halls (inner lobby)**



As the zone name suggests, the visitors need to be oriented in the area indicated above. The current lack of a helpful, orientation function makes the quick interventions priorities for action.

#### **Quick Intervention**

- Develop freestanding rack of information brochures, maps.
- Develop freestanding rack of a variety of self-guided tours
- Develop freestanding rack of information in various languages
- Redesign the wall mounted Museum Orientation Plan
- There should be staff or volunteers (in addition to security) in this area during open hours. They would welcome visitors, answer questions, and provide information according to visitor's areas of interest.



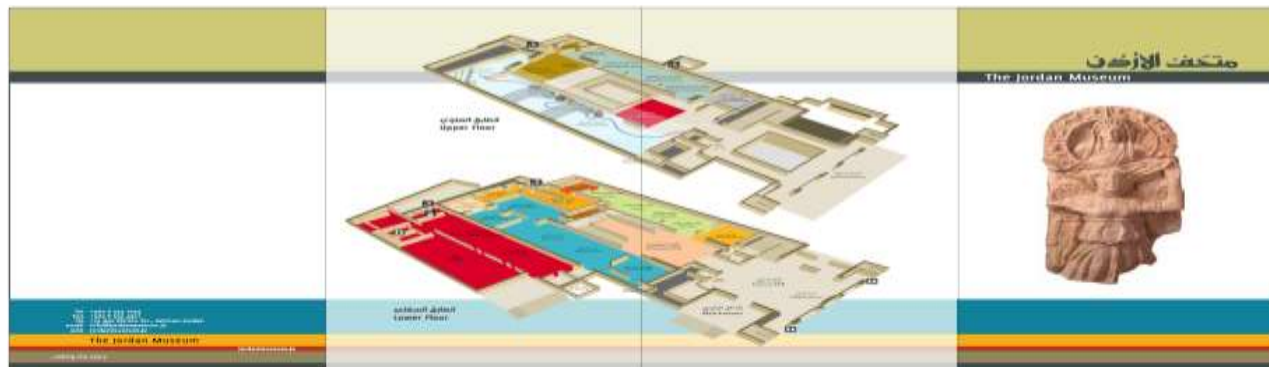
## Designed Solution

- Develop multi-media experience for the inner lobby as a large scale map of Jordan with projected interactive components that connect the history, geography, and culture of the Kingdom
- Design a central desk for inquiries, printed materials and sales of future audio guides.

### THE JORDAN MUSEUM | Logo and Branding Design Options

#### 4 Sample Applications

#### Sample Brochure Design

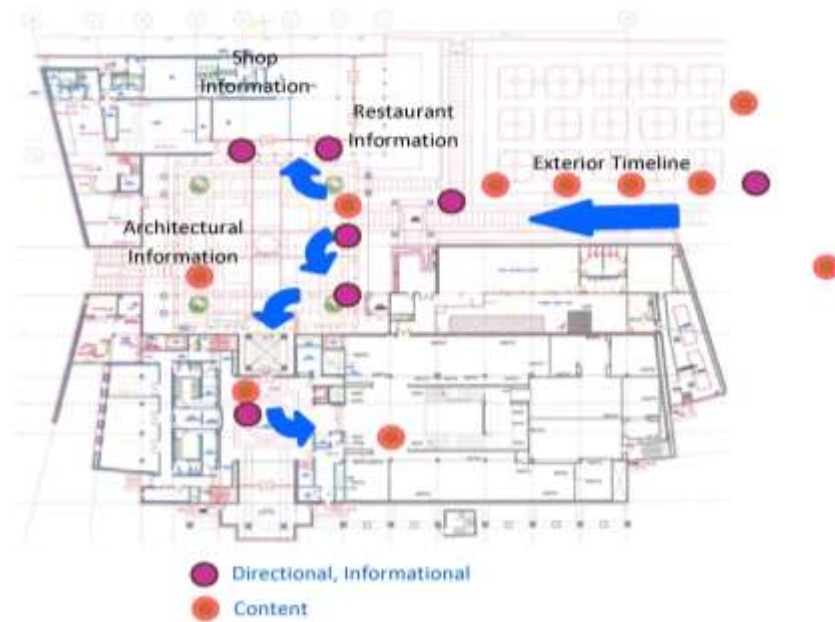


#### Concept design for a Museum orientation brochure

#### 4.1.2 Way finding

##### Way finding Plan

Indicative points for arrival information and interpretation





This diagram indicates locations for graphics and signage to help the visitor to begin their visit. Directional and informational signs are essential to guide the visitor and to give information relevant to that location. For example, the sign at the ticketing desk would list opening hours, ticket cost by category (adult, child, member, etc.).

Content signs present information relevant to what the visitor can see from where they are standing. For example, the Courtyard Plaza area is a perfect place to discuss the architecture of the building, symbols embedded in the design, materials of construction, etc. The content sign in the inner lobby may be used to inform the visitor of self guided tours, additional programming, multiple language tours, etc.

### **Designed Solution**

- Develop graphics to define a path for visitors that include both directional/informational and content signage.



**Signs support the visitor experience- the red color is used to highlight titles of the exhibition and services  
(example from the Architectural Biennale of Venice)**



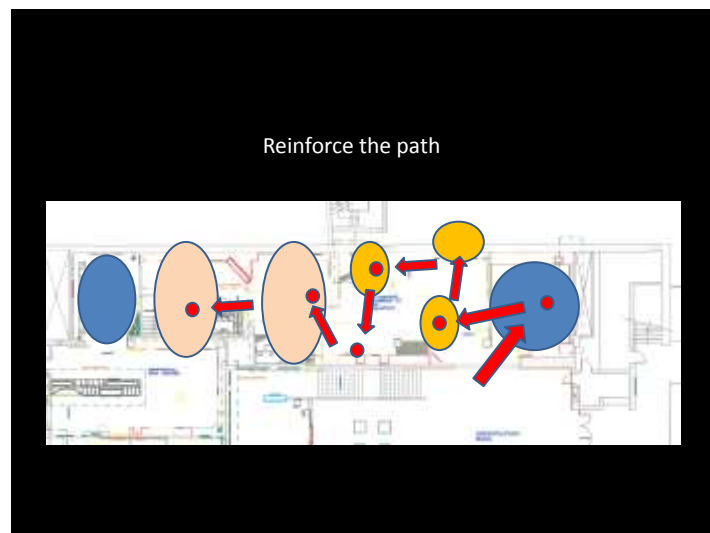
**Opportunities should also be taken to have spaces without, or with simple and subtle, signs. These can, for example, enable the appreciation of an architectural setting or a landscape (stairs at the Stedelijk Museum, Amsterdam).**

#### 4.1.3 Gallery Orientation Module

Best practices dictate that it is the museum's *obligation* to develop methods of making the objects and stories relevant to the visitor. This is particularly true in a national museum that houses the cultural patrimony of a nation. Developing the Exhibit Matrix is the first stage of the identification of the key ideas and objects for each Gallery.

In each Museum gallery, graphic titles and interpretation should be correlated with highlighted objects. These should be presented in a way that gives visitors a focal point as they enter a gallery. Objects that uniquely present the main idea of each section should be brought forward and presented to the visitors as they enter the space. These objects serve as a pivot point for the rest of the content in that gallery. After understanding key information, the visitor is free to move deeper into the subject by exploring the surrounding vitrines and displays.

The 'rhythm of flow' concept is expressed schematically below:



**The red dots represent orientation points or key objects of interest enabling visitor flow along a 'path'**

A proven, effective method of providing orientation or focal points is to design and fabricate Orientation Modules for each of the key transition points between the galleries. These Orientation Modules will give visitors a first point of contact with the main message of each area, a key object that represents the main idea. The Orientation Module would offer a place for storytelling to be enhanced. Here stories of the objects (as told by the curator), stories of discovery, stories of conservation, and stories of key historical figures could all find a place. Each of these units is free standing and moveable.

Logically, Orientation Modules would be placed in line-of-sight from one gallery to the next and establish a strong (but subliminal) path for the visitor to follow. Selected object for each of these modules should be emblematic of the content of the unit and stand as powerful examples in the storyline, as shown in the following illustration.



**Illustration of an orientation module that showcases an object(s) under a subject with a summary description. (Note: shown as an idea, not to be understood as a design)**

## 4.2 Galleries

The galleries are designed on the ‘black box’ principle with high, blacked out ceilings, wide column spacing and few structural walls. This allows for very good flexibility in the layout and circulation options for the displays.

The Museum galleries on the main floor generally follow a chronological order from early history to the Roman Period, defined by eras. The first floor continues with this chronological arrangement moving from the Byzantine period to contemporary Jordan. There are a number of environmental settings installed in the upper floor galleries; however, objects are not yet installed in cases.

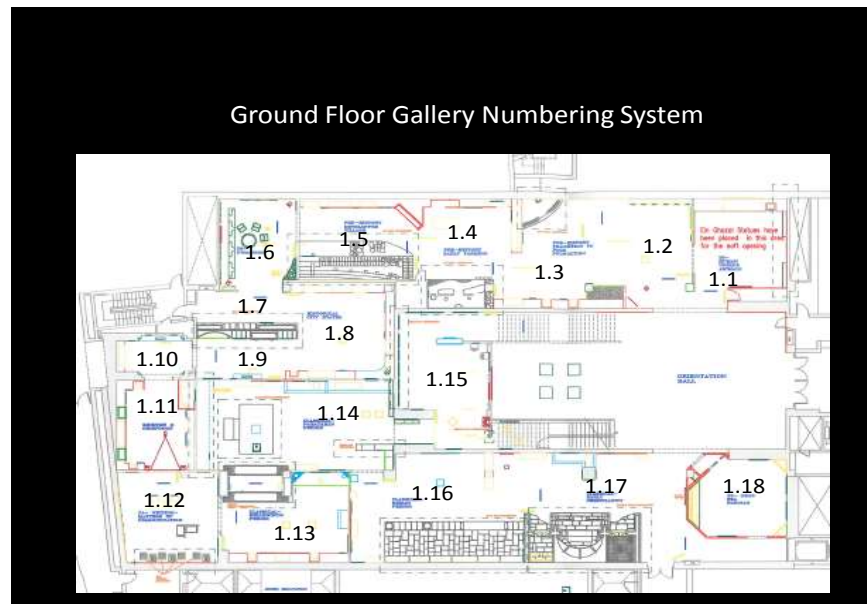
While the entire collection is very broad and has key objects for each period of the Museum’s storyline, it may need to acquire specific objects as the contemporary sections (Modern Jordan) are completed. Some of the objects are unique in the world, the Ayn Ghazal statues, for example. These provide specific and tremendous opportunities to connect with visitors.

Strategies for addressing the challenges of the exhibits need to be realistic, starting with priority areas. It is neither cost effective nor wise to think of redefining the exhibitions from the ground up. Rather, solutions and strategies must start with the existing objects, structures, and the vitrines or casework. While modification of some of these may be necessary as a cohesive plan develops, all solutions should seek to maintain as much of the current exhibits as possible.

To structure the solutions, an Exhibit Matrix was started as a part of this assessment work. In staff workshops, its usefulness was demonstrated as a part of a process of developing solid exhibition practices. The Matrix is designed to allow for the identification of main messages, themes, and key objects for each room and to pinpoint key concepts in each area to be presented to visitors.

As a group, the staff developed Key Messages for six rooms on the ground floor (these are included in Section 4). It is recommended and intended that this exercise be continued for all Museum exhibition spaces on the ground and first floors.

The following section itemizes proposed gallery specific strategies for improvements, using Quick Interventions and Designed Solutions to structure the proposals. The gallery numbering system is used to reference locations.



#### 4.2.1 Gallery 1.1 The Ayn Ghazal Statues

Given their significance as unique objects in the Museum collection, the Ayn Ghazal statues warrant special presentation and interpretation. Arising from this, it is proposed to have them featured in the first gallery room that a visitor is expected to enter. The current display in that room would be removed and dispersed in the upper floor's displays.

##### Quick Intervention

- Develop a large scale, free-standing graphic that stands in the inner lobby and visually blocks the entrance to Gallery 1.2 and directs visitors into 1.1. The graphic should be of the landscape of Jordan (perhaps the site of discovery of the statues).

##### Designed Solution

##### Orientation Module

- Develop an Orientation Module for Gallery 1.1. Title: *The oldest human statues we have found*. This case could include the Jericho skulls and the story of the development of plaster.
- Add a video of archeologists talking about their beauty and what we know and don't know about them.

## Exhibit Matrix (example draft)

National Museum of Jordan

Exhibit Matrix

Date: \_\_\_\_\_

Ground Floor Galleries	Ayn Ghazal Statues		
Message	Theme	Objects	Design
<p>1.1</p> <p>These are the oldest human statues we have found.</p> <p>These sculptures are a source of Jordanian pride.</p> <p>They were made in one of the first villages in the world.</p>	<p><u>1.1.1.</u></p> <p>We do not know the reasons these sculptures were made, however, their beauty is undeniable.</p> <p>These sculptures may represent the first know chemical formula to turn minerals into plaster.</p>	<p><u>Case #1.1.1:</u></p> <p>Objects remain.</p> <p>Add showcase with fragments showing method of modeling the statues.</p> <p>Add Jerich skulls for the story of plaster.</p>	<p>1.1.1.</p> <p>Develop Intro panel.</p> <p>Refit cases for conservation.</p> <p>Relocate and reformat video.</p> <p>Add representation of Time.</p> <p>1.1.2.</p> <p>Connect with village of 'Ayn Ghazal (Neolithic)</p> <p>Suggestion: seal off the entrance into the Palaeolithic as current access is confusing people.</p>

#### 4.2.2 Gallery 1.2 In the Beginning

##### Quick Intervention

- Replace graphic above flint case with Headline: *It took us thousands of years to get here from Africa, some of us continued on from Jordan to Asia and Europe*

##### Designed Solution

###### Orientation Module

- Develop an Orientation Module for Gallery 1.2. Title: *In the Beginning*.
- Message: The first humans came to Jordan 1.5 million years ago.
- Key object: Hand adze.
- Include graphic of routes of first human migrations through Jordan.

## Exhibit Matrix (example draft)

National Museum of Jordan

Exhibit Matrix

Date: \_\_\_\_\_

Ground Floor Galleries	In the Beginning	(Palaeolithic)	
Message	Theme	Objects	Design
<p>1.2</p> <p>The first humans came to Jordan some 1.5 million years ago</p> <p>The first humans were roaming bands of hunters and gatherers</p> <p>Some of the main routes of the first human migrations went through Jordan</p> <p>These are our ancestors</p>	<p><u>1.2.1.</u></p> <p>It took us thousands of years to get here from Africa, some of us continued on from Jordan to Asia and Europe</p> <p>1.2.2</p> <p>We think we lived in small groups of 5 or so people</p> <p>1.2.3</p> <p>We developed flint tools for hunting because flint can produce sharp tools</p> <p><u>1.2.4 (may be combined with 1.2.1)</u></p> <p>Our movements followed the migration of animals, following water sources (rivers /lakes)</p>	<p><u>Case #1.2.1:</u></p> <p>Highlight hand adze in Orientation module</p> <p><u>Case #1.2.2:</u></p> <p>Compare flint tools</p>	<p>1.2.1.</p> <p>Develop orientation module</p> <p>Develop label hierarchy</p> <p>Video of flint knapping: we suggest developing present interactive to include videos and highlight water bodies followed by early people</p>



#### 4.2.3 Gallery 1.3 Seeds of Change

##### Quick Intervention

- In the Wadi Al-Mataha burial case, add text panel that offers two contemporary archeologist's opinions – one suggesting it was respectful and one suggesting it was disrespectful
- On the background graphic of Wadi Al-Hammeh add a text panel with information on Lake Lisan.
- Develop and add headline panels:
  - *As the environment got warmer and drier, we started harvesting wild plants and processing them in our new home bases*
  - *As we started to live in larger and more settled communities, we developed a symbolic material culture, probably to help social relations*

##### Designed Solution

##### Orientation Module

- Develop and Orientation Module for Gallery 1.3 Title: *As the earth warmed we started to settle in seasonal camps.*
- Key objects: Mortar and pestle.
- Highlight case 1.3.2, 1.3.3 under theme: *We developed decorative arts.*

## Exhibit Matrix (example draft)

National Museum of Jordan

Exhibit Matrix

Date: \_\_\_\_\_

Ground Floor Galleries	Seeds of Change	(Epi-Palaeolithic)	
Message	Theme	Objects	Design
<p>1.3</p> <p>Our way of life became seasonally settled (we started building seasonal camps) as the Earth warmed and we responded to the environment</p> <p>We started to process wild seeds and nuts</p> <p>We developed decorative arts</p>	<p><u>1.3.1.</u></p> <p>As the Earth warmed, we started to group together seasonally in specific areas near water</p> <p>1.3.2</p> <p>As the environment got warmer and drier, we started harvesting wild plants and processing them in our new home bases</p> <p>1.3.3</p> <p>As we started to live in larger and more settled communities, we developed a symbolic material culture, probably to help social relations</p>	<p><u>Wadi al-Hammeh reconstruction, add info on Lake Lisan which is shown in background graphic</u></p> <p><u>Case #1.3.1:</u> Mortars and pestles</p> <p><u>Case #1.3.2 + .3</u> Architectural slab Pendants + carved stones</p>	<p>1.3.1.</p> <p>Develop Orientation module</p> <p>Identify key objects and highlight</p> <p>Introduce curator/ archaeologist voice talking about how we know what we know and infer information based on objects</p> <p>Present archaeological perspectives about burial. Was it respectful or disrespectful? 2 contemporary opinions</p>

#### 4.2.4 Gallery 1.4 First Farming Communities

##### Quick Intervention

- Develop and add headline panels:
  - We learned to plant and harvest grains
  - Our structures were advanced and included food storage places
  - We developed specialized tools
  - We understood chemistry and developed an extensive use of plaster
  - We made the first-ever pots

##### Designed Solution

###### Orientation Module

- Develop Orientation Module for Gallery 1.4 Title: *We learned how to plant cereals and domesticate animals.*
- Key Objects: Needle, scythe

## Exhibit Matrix (example draft)

National Museum of Jordan

Exhibit Matrix

Date: \_\_\_\_\_

Ground Floor Galleries	First Farming Communities	(Neolithic; note there were earlier "communities")	
Message	Theme	Objects	Design
<p>1.4</p> <p>We learned how to plant cereals and domesticate animals</p> <p>We started the first villages</p> <p>We started making and extensively using plaster</p> <p>We started making pottery</p>	<p><u>1.4.1.</u></p> <p>We learned to plant and harvest grains</p> <p>1.4.2</p> <p>Our structures were advanced and included food storage places</p> <p>1.4.3</p> <p>We developed specialized tools</p> <p>1.4.4</p> <p>We understood chemistry and developed an extensive use of plaster</p> <p>1.4.5</p> <p>We made the first-ever pots</p>	<p>Querns</p> <p>House reconstruction</p> <p>Scythe, needle</p> <p>Link to statues in 1.1, sidebar about plaster skulls</p> <p>Pottery + sherds</p>	<p>1.4.1.</p> <p>Develop Orientation module</p> <p>Identify key objects and highlight</p> <p>1<sup>st</sup> person explanation about skull</p>

#### 4.2.5 Gallery 1.5 Mining and Horticulture

##### Quick Intervention

- Develop and add headline panels:
  - We were learning how to use nature and planted olive trees, date palms and grape vines
  - We discovered how to extract copper from the earth, perhaps by the firing of clay pots
  - We have the earliest representation of a ceremony through wall paintings

##### Designed Solution

###### Orientation Module

- Develop Orientation Module for Gallery 1.5. Title: *We invented orchards, dairy production and use of metals.*
- Key Objects: copper moulds.
- Develop environment for visitors to walk through as an alley between structures.

## Exhibit Matrix (example draft)

National Museum of Jordan

Exhibit Matrix

Date: \_\_\_\_\_

Ground Floor Galleries	Mining and Horticulture	(Chalcolithic, note resources were developed earlier)	
Message	Theme	Objects	Design
<p>1.5</p> <p>As villages developed, we invented orchards, dairy production, and the first use of metal</p>	<p><u>1.5.1.</u></p> <p>We were learning how to use nature and planted olive trees, date palms and grape vines</p> <p>1.5.2</p> <p>We discovered how to extract copper from the earth, perhaps by the firing of clay pots</p> <p>1.5.3</p> <p>This is actually the result of local environment not a technological innovation, replace with burial practices</p> <p>1.5.4</p> <p>Beginning of specialized and large pottery</p> <p>1.5.5</p> <p>We have the earliest representation of a cultic ceremony through wall paintings</p>	<p>Identify key objects and highlight</p> <p>Copper moulds</p> <p>Child in jar burial</p> <p>Storage jar, etc.</p> <p>Tulaylat al-Ghassul procession painting</p>	<p>Extend structure to visually fill the gallery so visitors walk into it</p> <p>Sidebar story on building construction (relate to traditional mud-brick on stone architecture in the Jordan Valley??)</p> <p>Sidebar story on evidence for use of pottery wheel (Not accurate, wheel not invented yet, probably a sort of crude turn table; more relevant: evidence for mats and basketry using agricultural by-products??)</p>

#### 4.2.6 Gallery 1.6 Life Without Borders

The current exhibition creates intentional ‘pause’ areas for the visitors to relax and refocus their attention. This are currently listed as Transition Areas (Galleries 1.6 and 1.12). While this is a very useful concept in reinforcing the rhythm of the visitor’s experience, currently there are elements in the Transition Areas that serve to disconnect, rather than reinforce the experience.

For example, Gallery 1.6 invites the visitor to reflect under a desert night sky. The fiber optic stars in the ceiling, the photomural, and the petroglyphs all promote this notion. However, the Bedouin objects (saddles, rugs, and other cultural material) seem jarring and out of place and confusing in the context of visitor flow (shown in photograph below).



**CurrentGallery 1.6: disconnections from the intended experience**

With simple adjustments, this area may become more connected to the storyline of the Museum, while maintaining the qualities of a transition space. This area could more simply become “sitting under the night sky at Wadi Rum”. By removing all of the Bedouin references, the area becomes timeless – now the same as it was 5,000 years ago. The addition of the petroglyphs, appropriate seating, desert night sounds, (for example, a voice over of an Arabic poem describing the desert night), and would collectively create an atmosphere of relaxation without disrupting the visitor experience.

#### Quick Intervention

- Remove Bedouin material, video, photographs.
- Add photomural of late evening in the (Wadi Rum) desert on all walls
- Move petroglyphs to center area and highlight
- Add audio of ambient desert sounds
- Add seating (rock formations)



### **Designed Solution**

- Add curtain wall at entrance of Dhuwayla Neolithic petroglyphs to screen interior “theater”

## Exhibit Matrix (example draft)

National Museum of Jordan

Exhibit Matrix

Date: \_\_\_\_\_

Ground Floor Galleries	Theatre 3: Nomadism – life without borders	(under a desert night sky inside a museum does not mean much to a Jordanian)	
Message	Theme	Objects	Design
<p>1.6</p> <p>Nomadism is an ancient way of life that went alongside village life (noting that since the Neolithic we only talked about villages)</p>	<p><u>1.6.1.</u></p> <p>This area is a pause in the visitor's experience and evokes the night – perhaps at Wadi Rum</p> <p>Visitors can sit and imagine themselves in the distant past, examine petroglyphs</p>	<p>Petroglyphs</p> <p>Seating</p>	

### 4.2.7 Gallery 1.7-1.9 Expanding Horizons

#### Quick Intervention

- Move the contents of current bronze production showcase to that of the early Bronze Age pottery; have early bronze and middle Bronze Age in one showcase (current middle bronze) to compare before and after the wheel.
- Develop and add headline panels:
  - Some of our villages developed into cities,
  - We started having the "city state" political system (note that Jawa with its 5000
  - We invented bronze as a stronger metal
  - The potter's wheel was the first wheel
  - The first appearance of lamps
  - This is the first appearance of writing in Jordan
  - The Egyptians were in control, politically and culturally
  -

- Designed Solution      Orientation Module
- Develop Orientation Module for Gallery 1.8. Title: This was a time of contact with other cultures and innovations
  - Key Objects: oil lamps, cylinder seals. Include interactive replica of cylinder seal
  - Present the authentic pottery shards from Gallery 1.15.

#### 4.2.8    Gallery 1.10, 1.11      Kings and States

##### Quick Intervention

- Develop and add headlines:
  - The Kingdoms of Ammon, Moab and Edom were established in Jordan
  - The Meshe Stele is one of the earliest local historical documents
  - During this period, megalithic structures were built up to 3 stories tall

- Designed Solution      Orientation Module
- Develop Orientation Module for Gallery 1.11 Title: TBD
  - Key Object: Siran bottle
  - Develop Mugharat al-Warda scene
  - Relocate video

#### 4.2.9    Gallery 1.12      A Matter of Communication

##### Quick Interventions

- Develop and add headlines
  - All the alphabets of the world have a common origin
  - Modern Arabic developed from Aramaic, through the Nabataean script

#### 4.2.10    Gallery 1.13      The Beginning of a New Culture

##### Quick Interventions

- Develop and add new headlines:
  - The forces of Alexander the Great annexed northwestern Jordan (Nabataea remained independent)
  - The generals of Alexander established new kingdoms; Jordan alternated between the Ptolemies of Egypt and Seleucids of Syria
  - Jordan was a centre of trade routes
  - Architectural styles were a combination of "east and west"
  - New technology emerged (the double mould)

Designed Solutions    Orientation Module

- Develop an Orientation Module for Gallery 1.13    Title: The Beginning of a New Culture
- Key Objects: coins, lamps, stamped amphorae

**4.2.11    Gallery 1.14    Travelers Between Lifestyles: The Nabataean Culture**

Quick Interventions

- Repaint Adh-Dharih temple façade to increase contrast and allow visitor to easily see the scale of the building.
- Develop and add new headlines:
  - The Nabataean culture went well beyond the political presence of the kingdom
  - The Nabataean culture adapted other cultures
  - Nabataean wealth came from trade
  - Nabataeans were master pot makers
  - Nabataeans developed hydraulic engineering
  - Petra is an icon of Jordan
  - The Nabataeans were an Arab tribe

Designed Solutions    Orientation Module

- Develop an Orientation Module for Gallery 1.14    Title: TBD.
- Key Objects TBD
- Develop large scale graphic of Petra

**4.2.12    Gallery 1.16    Arabian Frontiers**

Quick Interventions

- Develop and add headlines:
  - A coalition of cities (Decapolis) was formed
  - New architectural forms were developed
  - The construction of the Via Nova Traiana along the imperial border, connecting forts and roughly following the older Kings Highway
  - New technology: glass blowing
  - Roman rule, local populations and Arab communities in Jordan
  - Jordan was culturally and economically connected to other parts of the Empire

#### **Designed Solutions**    Orientation Module

- Develop Orientation Module for Gallery 1.16    Title: Jordan was the southeastern frontier of the Roman Empire
- Key Objects: Coins

#### **4.2.12 Gallery 1.17    Christian Arabia: The Byzantine Period**

##### Quick Interventions

- Develop and add headlines:
  - Temples become churches, also new churches built
  - Mosaics flourish as an art form
  - Local Arab communities were here well before Islam
  - The Byzantine empire is actually Roman with a different state religion
- Move Petra Papyri out of the alcove.
- 

#### **Designed Solutions**    Orientation Module

- Develop Orientation Module for gallery 1.17    Title: A New State Religion with Local Roots.
- Key Objects: Petra Papyri
- Add sidebar story of how the burning of the papyri actually helped preserve them

#### **4.2.13 Gallery    1.18 The Dead Sea Scrolls**

##### Quick Interventions

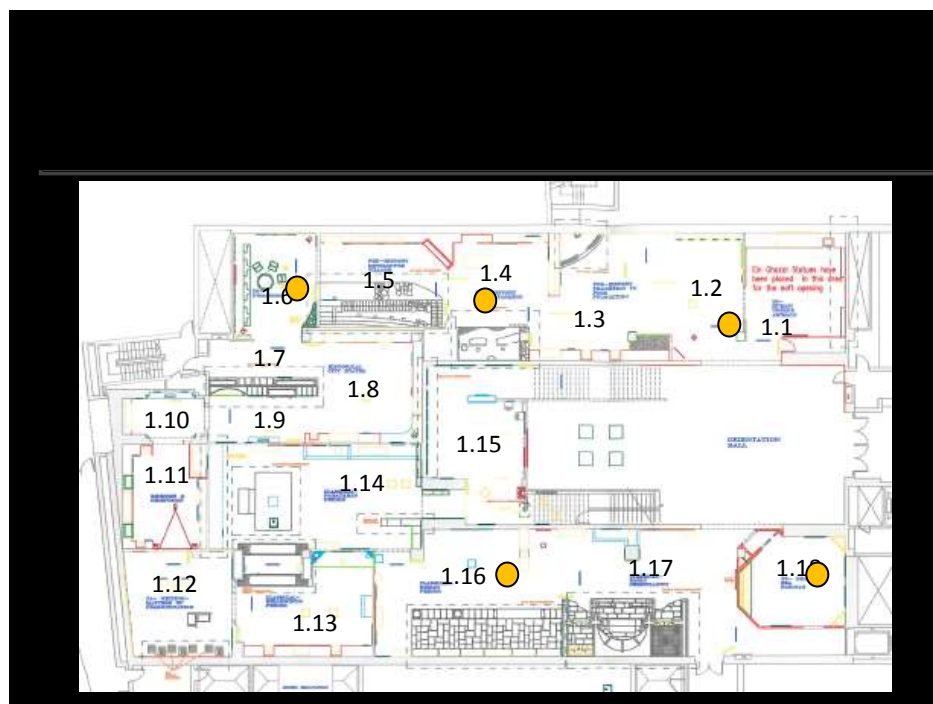
- Develop and add headlines:
  - The Dead Sea scrolls contain the oldest known written sections of the Old Testament

## 4.3 Operations

### 4.3.1 Seating

Adequate seating allows for small groups and families to proceed at slightly differing paces. It allows for meeting points, places for contemplation, and places for groups to remain intact as they visit the galleries.

**Recommendation 12: Acquire additional seating.** The exhibit designers can specify commercially available seating for Galleries 1.2, 1.4, 1.6, 1.16, and 1.18.



Ground floor plan showing new seating proposed in five galleries (yellow circles)

### 4.3.2 Ticketing and Admissions

Given the volume of visitation and the addition of a restaurant and museum shop, it is important that the museum acquire a robust ticketing system. At a minimum, this system should allow for:

- On-line and On-site ticket sales, group sales, special events, memberships, etc.
- The capture of data from ticket sales, the museum shop, the restaurant and other Points of Sale (POS) and integrate that into a database. This will help to identify recurring visitors and supporters.
- The remote scanning of the tickets at the entrances to the galleries, lecture hall, and throughout the site for special events.
- The supplying company to do updates and diagnostic from a remote location
- Be expandable as additional components (e.g. shop, restaurant, outdoor events) come on line.

As examples, the following companies provide these services:

**Omiticket Network** [www.omniticket.com](http://www.omniticket.com)

This is a PC based system that operates in 26 countries. Their system allows for Point-Of-Sale (POS) ticketing, mobile ticket sales, web sales and print-at-home, reservations and group ticketing, retail sales and inventory control, e-commerce, integrated access control with remote scanners. A full and robust system would be in the \$50,000 range.

**Siriusware** [www.siriusware.com](http://www.siriusware.com)

All of the capabilities listed above. These systems are also in the \$50,000 range.

**TAM Retail** [www.tamretail.com](http://www.tamretail.com).

This is a newer company. Software resides locally on your machines (as opposed to web-based). The cost is in the \$25,000 range.

**Convergence.net** [www.convergence.net](http://www.convergence.net)

This is a web-based system that allows for all kinds of ticketing operations (season passes, memberships, etc.). It can use tablet POS systems, independent ticketing kiosks, etc. Cost in the \$25,000 range.

**Recommendation:** Investigate and acquire a robust ticketing system.

#### 4.3.3 Security

An in-depth review of the museum's security systems and staffing was outside the scope of this study and the capabilities of the surveillance systems, alarm processes, and staff locations were not clear to the author. The only noted potential security issue was the door to the exterior in Gallery 2.6. While this door to the exterior may be required as a fire exit, it does not have a panic-bar alarm, timed opening, or other apparent security devices. This poses a serious risk to the collections.

#### 4.3.4 Specialized Collections Areas

The collections storage and conservation areas of the museum are adequate and professionally equipped. During reinstallation work at the Museum, the conservation should serve as mount-making areas.

The Museum has full 3-D scanning capability for objects. This is both unusual and very useful to the exhibit designers as they consider interactive components for the galleries. Also, the Museum has one of the few 3-D printers available in the region. This is also useful for developing handling objects, facsimiles, and other objects to be incorporated in the galleries.



#### 4.3.5 Museum Café

Still to be fitted out and leased, it is envisioned that the Museum Café would service the visitors, the general public, and staff members. It would also be appropriate that the restaurant operators provide catering to affiliated special events and activities. The Museum is striving to achieve an excellent quality facility and services that will complement the museum functions, promote a friendly atmosphere and be in sync with the overall museum culture and theme.

The USAID Jordan Tourism Development Project has drafted a ‘Request for Proposals’ specifically for the Café concession (refer to Appendix 3).

#### 4.4 Identity

The following is an indicative list of branding applications for the Museum:

1. Logo: designed for application in all necessary formats
2. Stationery design (letterhead, envelopes/various sizes, business cards)
3. Supplementary business forms (accounting forms, fax form, press release, etc.)
4. Packaging (for gift shop items, including for example: one universal bag design, wrapping paper)
5. Marketing collaterals: general poster(s), themed event poster, rollups, banners, light-pole banners, etc.
6. Website template
7. Brochures:
  - i. Main brochure (more comprehensive, perhaps at a later stage)
  - ii. Flyer (perhaps A4 trifold or similar) in both languages Arabic and English
  - iii. Annual report (at a later stage)
8. Press Ads:
  - i. ¼ page BW and colored museum general ad
  - ii. ¼ page BW and colored special event ad
  - iii. full page magazine advertisement
9. Giveaways and gift items such as but not limited to:
  - i. T-Shirts
  - ii. Caps
  - iii. Mugs
  - iv. Calendars (wall hung or tent or any other creative format)
  - v. Mouse pads
  - vi. Pens, key chains, refrigerator magnets...etc.
10. CD cover (face design or sticker design), CD Jacket
11. Folder design
12. Short intro movie (2 versions possible, a very short intro 20-30 sec; and a longer 2-3min)
13. Employee badges and uniforms
14. Friends of the Museum program (suggested): application forms, membership cards, membership package, etc.)
15. Branding Guidelines Manual: ranging from a basic logo usage manual to a full-fledged guideline book with full instructions on the brand design, depending on the budget and level of effort desired
16. Signage in the museum (reconstruct existing as necessary)
17. A large key-plan of the museum, to be used in directional signs and on flyers of the museum.

In consideration of the current Museum logotype, the USAID Jordan Tourism Development Project has prepared draft concepts for the Museum's logo and branding (refer to Appendix 2). The short-term (Phase 1) scope of work is proposed as a part of Section 5: Next Steps.

## **5. Next Steps**

The sub-sections summarize the recommended actions deemed necessary for project progress.

The gallery modifications outlined in this report cannot be accomplished within a very short period of time and/or only with the resources currently available. The thoughtful redesign will require the careful focus of both the staff and outside consultants – and it is particularly important to commission experienced designers. While there may be an urgency to move quickly, it is important to carry the project through clear phases, from concept to schematic to design development. This enables tuning, adjustment and adaptation of the ideas.

### **5.1 Exhibit Matrices**

The staff (with review by appropriate experts and educators) should complete the Exhibit Matrix for all of the Galleries, using the numbering system developed during this project. Following the example of the first gallery matrices, no more than two messages should be written for each gallery, with all messages and themes written in simple language and as complete sentences. One to two key objects should be identified for each Gallery and linked to the main messages on the Matrix.

The Exhibit Matrices form the basic reference documents for further actions.

### **5.2 Project Team**

A team is established to focus on remedial actions to prepare the exhibitions for the final Museum opening. This team would include members of the staff, other agencies and external consultants. As a minimum, this team has:

- A Project Manager: This person is not necessarily from the museum staff, but has the authority to move the project forward against a schedule, coordinate/oversight and determine key decision points for the project.
- Exhibition Curators/Content Expert(s): This is a small group (no more than 3) from within the museum that is very familiar with the collection and the stories.
- An Exhibit Designer(s): This position is responsible for all exhibit design and graphic design for exhibit components and works in close coordination with a professional design firm.
- An Educator: This position develops tours and supplemental material available in each gallery.
- A Writer: This position is responsible for taking the material from the content experts and developing it into simple, compelling text. This position is also responsible for coordinating all translation.
- Design Consultants: Exhibition design professionals for graphic designs and displays.

The team would meet regularly to review progress on exhibition development, likely every week as the project begins. It is useful if the meetings are established at a specific time (e.g. every Monday at 10:00) for the duration of the project. It is also reasonable to expect that the meetings will increase in frequency as the project moves forward.

### 5.3 Project Schedule

Given the scope of the recommended remediation, the proposed work cannot be accomplished without a significant effort over a minimum of six to eight months for the ‘Designed Solution’ interventions in Galleries on the Museum’s ground floor (outlined below). To be realistic, the schedule must allow adequate time for research, object selection, exhibit and graphic design, fabrication, and installation.

All of the approaches to the reinstallation were considered in the context of “High Impact – Low Cost” solutions with the quickest possible development and production time. Remediation has been divided into three categories:

- **Quick Interventions:** defined in Section 4 and the Exhibit Matrices and can proceed immediately with available resources
- **Designed Solutions- Phase I:** can proceed as Quick Interventions are in progress, and defined below
- **Phase II:** follow on from Phase 1, requiring more time and resources

#### 5.3.1 Designed Solutions for Exhibits: Phase I

Phase I should focus on remediation of the Ground Floor and making adjustments to enhance the visitor’s experience. It is recommended that the basic structure of the cases and environments are left as-is, although some additions and modifications will be likely. It is assumed that the locations of objects, as well as the storylines, would be redeveloped under new scripts. Lighting should be refocused with modest additions or modifications.

It is recommended that an exhibition designer(s) be engaged in Phase I. The design consultant(s) would work closely with the Museum staff and other team resources to realize the intent of the Exhibit Matrices.

Phase I steps include:

- Museum staff to identify main messages, themes, and stories for each gallery space on the Ground Floor
- Museum staff to identify 1-3 iconic and representative objects for each gallery on the Ground Floor
- Museum staff to identify 1-2 cases in each gallery for reinstallation that highlights key objects that further reinforce the main messages
- Secure the limited services of an exhibit design expert to oversee, coordinate and develop site-specific design of new structures (e.g. Orientation Modules). The design expert would also recommend modest gallery modifications to existing environments (e.g. extensions of environmental elements, color change, lighting, etc.). These design services would be limited to approximately 20-30 days. It is recommended that the design expert work closely will local design capability to produce drawings, specifications, and production methods

- Design expert would also develop a graphic template to be applied to all graphics on the Ground Floor
- Secure the services of a writer to draft the script (text) for all labels and graphics for the Orientation Modules, re-worked cases, introductory text, headlines, etc.
- Fabricating (in country) and installing gallery modifications for the Ground Floor
- Secure the services of a mount-maker to conduct a training workshop on making conservation-safe mounts, using the selected objects as examples (up to 100 objects). This training will both produce the necessary mounts and train the staff for future mount-making efforts.
- Producing and installing new labels and graphics
- Developing new tour formats and programs

The team design effort would also integrate interactive experiences and establish a rhythm for the visitor's experience.

Phase I would also develop a graphic template with a hierarchy of information to allow for a reformatting of labels and graphics throughout the Ground Floor.

### 5.3.2 Designed Solutions for the Brand: Phase I

In conjunction with the development of the graphic templates for the exhibitions, it will be timely to engage professional services to develop the logo and identity of the Museum.

Phase I of this work includes:

- Logo design (modifications)
- Branding graphic elements design (selection of Phase I elements for production)
- Color scheme
- Fonts selection
- Application of branding design on elements.

### 5.3.3 Phase I Schedule

Estimated Time Frame for Phase I: 6-8 months

The completion of the defined Phase I exhibition design work will take approximately 6-8 months. The first two months would focus on object selection and story identification, aligned to the Exhibit Matrices. The services of an external design expert(s) are scheduled to begin in approximately month 3, after the staff preliminaries are complete.

Task	Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	
I.D. Main Messages							
I.D. Key Objects							
Contract Design							
Design Components				Review			
Design Graphics							
Draft Script							
Fabrication of units							
Fabrication of mounts							
Fabrication of graphics							
Development of tours							
Installation							

Estimate cost for Phase I: \$250,000 - \$270,000 USD (Note: See Appendix 1 for budget summary)

This assumes that the design focus is on the Ground Floor including: the Orientation Modules, graphics hierarchy, graphics template, and modest modifications of environmental settings. It also assumes that production of any new components (cases, graphics, etc.) occurs in Jordan by local contractors.

### 5.3.4 Phase II

Phase II is more ambitious, and can follow on after the completion and opening of the Ground Floor. This Phase of the work focuses on the completion of the First Floor in a process consistent with that undertaken for the redeveloped galleries on the Ground Floor. It will thus entail: the identification of key objects and stories, the development of Orientation Modules for each gallery, the application of the graphic template, the production of new graphics and units, and modest adjustments to existing environments.

There are two distinctions for the First Floor work that increase its complexity and cost. First, while most of the cases are installed, the objects have not yet been installed. Second, the concept of the Modern Jordan Gallery is not fully developed, nor is the design. Because of the need to 'tune' the content of the gallery precisely and because this period is most familiar to visitors, the design of the gallery will need more time to develop. Overall, these issues make this a more complex installation. It is recommended that the same design expert(s) secured for the Ground Floor be engaged for this work (or if the designer varies, it is important that the successful Ground Floor graphic and presentation designs be consistently applied in the upper galleries).

It is assumed that the same museum staff will continue the necessary work on the First Floor, and therefore, it is not anticipated that the two phases can be overlapped.

Estimated Time Frame for Phase II: 6 months (from Month 6 – Month 12)

Estimated Cost for Phase II: \$400,000 – 450,000 USD (Note: See Appendix for budget summary)

## Appendix 1

## Indicative Summary Budget for Exhibits

Goal	Task	Area	Schedule		Est. Cost		Notes
			Phase I	Phase II	Phase I	Phase II	
			1-6 mon.	6-12 mon			
1. Identify key objects	Design Orientation Modules -1st Floor	11 Modules - 48 m <sup>2</sup> total	X		\$50,000		
	Fabricate Orientation Modules 1st Fl.	11 Modules - 48 m <sup>2</sup> total	X		\$60,000		
	Design Orientation Modules, 2nd floor	12 Modules - 32 m <sup>2</sup> total		X		\$25,000	
	Fabricate Orientation Modules 2nd Floor	12 Modules - 32 m <sup>2</sup> total		X		\$38,400	
	Design/Fab. Modern Jordan Section	220 m <sup>2</sup>		X		\$264,000	
	Design and Fabricate object mounts-1st	100 @	X		\$30,000		
	Design and Fabricate object mounts-2nd	100 @		X		\$25,000	
	Gallery Modifications 1st Floor		X		\$30,000		
	Gallery Modifications 2nd Floor					\$25,000	
2. Develop Graphics	Develop Graphic Template		X				
	Develop Label Hierarchy		X				
	Fabricate new graphics/labels-1st	300 @	X		\$35,000		
	Fabricate new graphics/labels-2nd	300 @		X		\$35,000	
3. Enhance Storytelling	Create specialized tours of Gallery		X		\$5,000		
4. Establish rhythm	Create exterior walk-up experience			X		cost variable	
	Create Orientation Area experience			X		cost variable	
	Initiate ticketing		X		\$50,000		
					\$260,000	\$412,400	

## Appendix 2 Logo and Branding Design Concepts (USAID illustrative exercise)





2. Proposed Logos

Option 1: Keep existing logo, with minor tweaks and modify English typeface

متحف الأزكن  
The Jordan Museum

متحف الأزكن  
The Jordan Museum

متحف الأزكن  
The Jordan Museum

متحف الأزكن  
The Jordan Museum

#### 4 Sample Applications

### Sample Business Cards Designs



#### 4 Sample Applications

### Sample Brochure Design



#### 4 Sample Applications

##### T-Shirts & bags



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## Appendix 3 Café Concession RFP Draft

### Request for Proposal

For furnishing, operation and Maintenance of Café at the National Museum of Jordan

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### **1. INTRODUCTION**

Dedicated to showcasing and presenting the cultural heritage and history of Jordan, the Jordan museum is situated in the heart of Amman city, over a total area of xxx. The goal of the museum is to tell the story of the people and the land through the ages, through its various functions including exhibiting, cultural events, recreational activities and experiences.

The Museum employs xxx staff members in various capacities in management, operations and technical areas. The target audiences of the museum are tourists groups, school children, scholars and the general Jordanian public, with projected visitation rate of xxx during the first three years of operation, and an annual incremental projected rate of xx % after the deployment of Museum's marketing plan.

Expected to open become fully operational in 201x, the National Museum of Jordan is soliciting proposals for the development, operation and maintenance of its 215m<sup>2</sup> Cafe facilities through a concession, for restaurateurs and/or specialized entities in food and beverage services.

It is envisioned that the café shall cater for serving the Museum's staff members and visitors and the general public, in addition to special events and activities. The National Museum of Jordan is striving to achieve an excellent quality facility and services that will complement the museum functions, promote a friendly atmosphere and be in sync with the overall museum culture and theme.

### **2. SUBMISSION AND OPENNING OF PROPOSALS**

2.1 All proposals must be received no later than (Time p.m., Day and Date), 2011. All proposals received after that time and date will not be considered. Interested parties are required to submit five (5) copies of the proposal in an envelope clearly labeled: "NATIONAL MUSEUM OF JORDAN CAFE CONCESSION"

2.2 The proposals should be valid for a period of ninety (90) days, starting from the submission date.

2.3 Proposals must be mailed or delivered to: The National Museum of Jordan, P.O. Box XXXXXXXXXXXX, Amman - Jordan

2.4 RFP Schedule Summary

RFP Released	XXX	
RFP Briefing and site visit		XXX
Letter of Intent	XXX	
Written Questions Submitted	XXX	
Answers to Submitted Questions		XXX
Proposals Due	XXX	
Final Award of RFP	XXX	

2.5 Any questions relating to this proposal can be directed to: email: xxx per the RFP schedule. No phone calls will be accepted.

### 3. TECHNICAL PROPOSAL

All proposals submitted in response to this request must include narratives addressing the following:

**a) Basic Qualifications**

Provide information relating to qualifications regarding concession, restaurant, or similar type operations. Other business related experience would be helpful. References may be submitted if applicable.

Proposed approach: Provide information regarding proposed Cafe concept including:

- a. Type of Operation: (Include theme, decor and ambience);
- b. Proposed hours of operation;
- c. Signage Requirements;
- d. Proposed Menu items;
- e. Proposals for the operation and maintenance of the Cafe to include the selling of food and beverages (non-alcoholic only);
- f. General layout of space use and furnishing (interior and exterior)

**b) Financial package**

The museum café area will be rented out at an annual rental rate of XXX JDs. The rental rate reflects market value for the year 2011.

Bidders shall provide their proposals for the following elements:

- Propose minimum monthly concession of the facility
- (Note: as an incentive, the museum will be granting a grace period of two years, before starting to claim concession share)

\*\*\* The rate shall include all utility costs associated with the concession building and facilities. A bid bond of 10% of the total aggregate dollar amount of the first year must accompany the proposal.

**c) Selection Criteria**

The following are the key criteria that will be used to evaluate the Proposals. The list is not in any particular order of priority. The National Museum will base its selection on a combination of the following criteria as a minimum:

- a. The quality of the proposal including completeness of the proposal, compliance with proposal requirements and professionalism.

- b. Related experience/capacity to perform and ability to comply with the Agreement Terms.
- c. Type of Cafe, concession, and catering operation including theme, decor and ambience.
- d. Proposed menu items for the Cafe, concession, and catering including pricing.
- e. Operational plan including days and hours of operation and staffing policies.
- f. The amount of the annual concession rate for the rights sought by the proponent.

The National Museum reserves the right to reject any and all proposals submitted.

The evaluation of the proposals will be performed by a committee. The Committee will evaluate solely on responses to this RFP based on the evaluation criteria in section 3c.

#### 4. SCOPE OF WORK

The winning bidder will develop, operate and maintain a cafe, of an approximate area of 215m<sup>2</sup> per the attached plans (Appendix A), located at the National Museum premises in Rass-El Ain – Amman. Scope includes but no limited to the following:

- Resurface (carpeting or tile) the interior of the Cafe to include the dining rooms, bar and kitchen (If required, based on general layout of space use and furnishing);
- Furnish the back counter kitchen area with the necessary equipment, tools and utensils; Food should be produced externally, however minimum food heating and cleaning equipment is needed such as microwave, dishwasher, hand washing sink...etc.
- Furnish the Café with the necessary equipment, tools, furniture and utensils; which includes the installation of new tables, chairs, and decor, to include the Café dining room areas, and patio area.
- Serve quality food and beverages to the public and museum visitors;
- Provide full maintenance of the premises within Café and pantry area;
- Employ, train and supervise personnel with appropriate qualifications and experience;
- Perform or supervise employees in the performance of all tasks related to the operation, maintenance and repair of the premises;
- Develop and implement a marketing plan for the Cafe to be approved by the Museum.

The National Museum of Jordan shall obtain all licenses and permits necessary for the operation of the concession granted. The CONCESSIONAIRE must provide all professions licenses required by the Greater Amman Municipality and the Ministry of Tourism and Antiquities.

**Note: Alcoholic beverages or Argeeleh are not allowed in the Museum's Cafe.**

#### 5. CONCEPTUAL FRAMEWORK

##### Food and Menu

The café at the museum will serve hot drinks, cold drinks, salads, hot and cold sandwiches and paninis, pastries, snacks with a Jordanian twist.

Food should be of the highest quality, well priced, well presented and all delivered within a great environment by friendly staff.

##### Food Production

The National Museum Cafe is ready with an area for the production and the assembly of food. However, the area is not equipped with neither kitchen nor storage equipment and utensils.



At this stage of the operation, the food production will be done externally and delivered to the café on daily basis.

The chef and all food production staff will exercise strict standards of sanitation, quality production, and presentation or packaging over the kitchen and service staff.

#### **Theme and Furniture**

While it is the responsibility of the winning bidder to furnish the Café with the necessary equipment, tools, furniture and utensils; it is essential that the furniture and utensils used be of high quality, coherent with the general quality of the National Museum.

### **6. GENERAL TERMS**

These terms are only applicable to the successful proponent; however they'll aid the bidders in compiling their proposal.

- a. The term of the agreement shall be for a period of five (5) years. The concession agreement can be extended to another 5-year term with the mutual agreement of the two parties (concessionaire and the Museum). Annual rental rate will be negotiated to reflect market value at the time of the renewal.
- b. **Equipment and Furnishings**  
All equipment, furnishings, and expendables required shall be purchased and installed by concessionaire at its sole expense and shall remain its personal property.
- c. **Maintenance of Equipment:**  
Concessionaire shall, at all times and at its expense, keep and maintain all equipment.
- d. **Utilities**  
Concessionaire shall be responsible for utility charges for gas, electricity, heat, air-conditioning, and other utility services. Separate meters will be installed for Water and electricity.
- e. **Repairs and Maintenance to Leased Premises**  
The bidder will be responsible for all costs related to the repair and maintenance of the premises, equipment, and furniture, as well as its own janitorial and waste removal.
- f. **Security**  
The National Museum of Jordan will be responsible for the security and may install equipment which will assist in protecting the premises from theft, burglary, or vandalism. The National Museum of Jordan will cover cost of security during working hours of the museum, additional security required to cover the operating hours of the café will be charged to the concessionaire.
- g. **Insurance**  
Before entering or commencing of any work or delivery or any materials, equipment or any items to the facilities, the successful bidder will provide liability insurance to the National Museum representative.
- h. **Minimum Hours of Operation**  
The concessionaire is required to operate the Cafe at all times that the museum is operating. Official hours of the Museum are as follows:

Wednesday till Monday from XXXX till XXXX

The museum will be closed on Tuesdays and national holidays.

i. Operating responsibilities

Concessionaire shall comply with the following conditions:

▪ **Cleanliness:**

The concessionaire will keep the premises and the surrounding area clean and sanitary at all times. Concessionaire, at its own expense, shall see that all garbage or refuse is collected as often as necessary in the main dumpster. Concessionaire shall furnish all equipment and materials necessary including trash receptacles of a size, type, and number proportionate to the size of the Cafe. Concessionaire shall provide at its own expense an enclosed area concealing the trash storage from public view.

▪ **Environmental Sensitivity:**

The CONCESSIONAIRE must operate the CONCESSION in an environmentally sensitive manner.

▪ **Conduct:**

CONCESSIONAIRE and its representatives, agents, servants, and employees shall at all times conduct its business in a quiet and orderly manner to the satisfaction of the National Museum Management.

▪ **Personnel:**

Concessionaire will employ or permit the employment of personnel that will assure a high standard of service to the public. All such personnel, while on or about the PREMISES, shall be neat in appearance and courteous at all times and shall be appropriately attired, with badges or other suitable means of identification.

The National Museum Management shall have the right to approve or disapprove all employees, volunteers and subcontractors. Concessionaire shall submit a list of all persons employed by, or volunteering or subcontracting, prior to commencing operations. All changes to the approved list of employees, volunteers and subcontractors shall be submitted to the National Museum Management for written approval prior to any employee, volunteer or subcontractor commencing work at the Cafe .

▪ **Marketing**

All marketing, branding and promoting must be approved by Museum

▪ **Quality Assurance**

1. All menu items and service, offered for sale shall be of high quality.
2. Concessionaire shall offer for sale a variety of healthy choice options for food and beverages. This includes the availability of fresh fruits and fresh vegetables, bottled water, 100% juice, and providing healthy snacks
3. Edible merchandise kept on hand shall be stored and handled with due regard for sanitation.

▪ **Maintenance of Premises**

Concessionaire shall be responsible for all necessary janitorial duties and damage maintenance repairs resulting from normal wear and tear, as well as vandalism.

- **Pest Control:**

Concessionaire shall be responsible for pest control in and around the premises, including but not limited to, abatement of insects (including roaches, bees, etc.), spiders, rodents, vermin, and other nuisance pests, etc.